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DESCRIPTION

OF THE

LIBRARY

AT

MERLEY.



TO trace the Rise and Progress of Knowledge is little less than to give the History of Man; an attempt of some Presumption, as it is open to much Variety of Opinion.

Some Persons have, perhaps, attributed too much to the Dignity of his Nature, while others have debased it below its real Excellency; this seems to have arisen from the different Periods in which he is viewed. Though born with great mental Powers, it is left to his own Industry, by cultivating and improving them, to attain the Advantages for which they are designed.

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This cannot be accomplished suddenly; the Difficulty of the Work is in Proportion to the Importance of it; nor can the Legislator, in many Ages, correct the rude Sketches of his first barbarous Existence into perfect Civilization; if any Errors, therefore, have been committed in treating these great Outlines of human Nature, it is to be hoped they will be excused on account of the Difficulty of their Subject; no Offence is meant to Religion, or Humanity; nor will the Reproaches to which his savage Life may be exposed, affect his present Character under the Christian Dispensation, and enlightened Forms of Government.

A frightful Picture has been drawn by Hobbes and others, of Man in his State of Nature; perhaps such a State never existed. Though designed by a wise and benevolent Creator, to fill the first Rank in our System, he is created weak, and of himself, impotent to the great Ends of his Creation; a strong Principle of Fear, intended as a Basis for Association, and the governing Motive of his future Conduct, stimulates him to join with Creatures of his own make, for Supply of
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his Wants, and Protection against the Evils that surround him; thus the social Principle, so strongly implanted in him, seems coeval with the first Moment that he is able to reflect on his own Weakness, and excludes the idea of that solitary, hostile State, so strongly contended for.

The smallest Society thus formed, begets new Relations and Endearments, and introduces the first Rudiments of Civilization.

There are many Evils that human Force and Wisdom are unequal to: the Thunder that rolls over his Head, and the Earthquake that undermines his Footsteps, the Diseases that afflict his Body, and the Terrors that distract his Mind, convince Man that no earthly Combinations can secure to him Health, Safety, and Peace of Mind: from the Effects, he is induced to look up to the Cause; and is soon made sensible that the Principle which inflicts, can likewise protect him from those Evils: Thus, the Idea of his Creator, his Power, his Goodness, and his Providence, furnishes him with Consolation and Hope under Misfortunes, that human Power and Wisdom can yield no Help to.

Perfect Equality can never long subsist where Society is once established; superior Abilities, Industry, and Incidents, will very early produce a Distinction in the Ranks of Men; and those who have obtained a Pre-eminence, would be too apt, by being exempted from human Punishment, to injure his weaker Neighbour, if a Principle, superior to human Power, did not restrain him; though not accountable to Man, the most powerful feel and dread the Vengeance of an offended Deity: thus beneficially does this great Principle of Fear operate, by comforting Distress and controlling Oppression.

Religion, therefore, may be considered as the Basis of Civilization; as such it is considered in this Plan; and though the many Modes of it that have been introduced by crafty Politicians, as they were planned only by human Ability, have not reached all the Ends, that ours, designed by infinite Wisdom itself, has happily attained, yet they have considerable Merit; by having broken the native Fierceness of Man, they have disposed him to renounce, on many Occasions, his own, for the Good of the Community he is connected

connected with; thus preparing him gradually, perhaps, for that more perfect, though more difficult Law, that restrains not only the outward Conduct, the utmost Aim of former Systems, but the inward Desires, from which that Conduct originates, of every Individual in a State.

The Room in which the following Design is executed is eighty-four Feet long, twenty-three Feet wide, and twenty-three Feet high, five Feet six Inches of which Height is taken off by a Coving; that the Work in the Coving may not be hurt by the Projection of a Cornice, an Impost hath been preferred, which is placed at seventeen Feet six Inches above the Floor, and is very much ornamented; the Book-Cases, which are of Mahogany and enriched with a compleat Ionick Order, are only thirteen Feet four Inches high, and allow a considerable Space above them, and below the Impost, for Busts, &c. Between the Busts, on each Book-case, is an ornamented Scroll, on which is written the Kind of Books contained in the Case; the Lamp of Science, with an Inscription of *Non Extingueatur* crowns the Top of the Scroll. On

the Book-Cases over the two Chimnies, instead of the Lamp, is the Crest of the Designer; under which is written, *Nullius in Verba Magistri*; and in the Scroll, as the Chimnies exclude the Possibility of putting Books into those Cases, his favourite Motto, *Intus ut libet, Foris ut mos est*. The Inscriptions over the other Chimney Book-case, and in the same Parts, are, *Quid Utile*; and underneath, *Vixit bene qui latuit bene*. The Medallions are separated from each other into Compartments by Terms of young Men; they reach from the Torus, above the Impost, into the Compartments of the flat Part of the Ceiling, which they are made to support, as well as to part off the Medallions; the whole Design is executed in Stucco.

In the Variety of religious Systems established by mere human Policy, the Designer has employed only two, viz. those of Zoroaster and of Mahomet; the first presents us with the purest Pagan Theology we know of, in which every Kind of Inhumanity is forbidden, and a future State inculcated; the latter has the Merit of having rescued a barbarous and extensive People from Idolatry, and estab-

blished the Belief of one God who created and governs the Universe.

Zoroaster is placed in the Coving, in a large oval Medallion, at the north End of the Room ; the Medallion is supported, on the one Side, by an ancient Persick King, and on the other by a Priest of the same Religion ; the King has a Diadem on his Head, and a Bow in one Hand, while the other supports the Medallion ; the Priest holds a Zodiack in the Hand that is not employed on the Medallion. Zoroaster himself is standing before an Altar, on which there is a Fire, with the Shaftah, or Book of his Law, open in one Hand ; the other holds some Sticks, probably, to feed the sacred Fire ; these three Figures are taken from Le Bruyn's Persopolis, the only Remains, it is supposed, of that Worship, and from which Hyde has copied in his Religio vet. Persarum ; the Figures are about the Size of small Life, or four Feet six Inches high ; they are in Mezzo Relievo, and the Medallions are placed on an enriched Torus, above the Impost of the Room, by which means no Part of them is lost to the Spectator below ; all the Me-

dallions and Figures in the Coving enjoy this Advantage, and the Frames of the Medallions are highly enriched.

Mahomet, inforcing the Lawgiver by the Conqueror, fills the other narrow End to the South, in his connected Character ; for in one Hand he holds the Koran, as proposing his Law, in the other a Scimitar compelling the Profession of it ; his Turbant is ornamented in Front with a Crescent ; and he is habited, very strictly, in the Dress worn at this Day by his chief Descendant in Arabia ; (see Picart's Cerem. Relig.) The Medallion is supported on one Side by a Tartar with a Bow and Arrows ; on the other by a Turkish Soldier with a Battle-axe : These Characters are the two great Supports of his Faith and Doctrine ; (see the Dresses of the Levant, by Monf. Ferriol and Nieuburh's Travels into Arabia.)

Moses fills the Medallion in the Center of the long Side, in which the Windows are placed ; from its Situation, as well as Importance, it has been necessary to make this Compartment more considerable than the other two in the narrow Ends ; he leans
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with one Hand on the two Tables of the Law, and has in the other his Rod: Adam supports one Side of the Medallion; and holds, in expressive Sorrow, the Apple, fatal Instrument of his and our Ruin, in the other Hand, while Eve, on the other Side, points down to the Serpent, who is gliding away between her Feet; her Anguish seems to be great, but her Beauty is greater, and almost sufficient to excuse her Husband's Seduction; on one Side of these Figures is the seven-branched Candlestick, placed above a Festoon, on the other the Table of Shew-Bread; both these are taken from Titus's triumphal Arch at Rome, and therefore probably genuine; underneath each of these is a Wreath of Palm Branches, to express Judæa, and fill up the Compartment.

In a Work intended to delineate the Rise and Advantages of Civilization, it must be expected, that a System which has done more towards this great End, than all those that preceded it, should have a Place; it can be no Derogation to our holy Faith, if we introduce the great Author of it as the first and best Friend to Mankind: His System is the Production of infinite Wisdom and Goodness

ness united, in which nothing is omitted that can carry on Man to the Perfection his Nature was designed for. In Consequence of this compleat Law we see the Advances of Knowledge and Humanity have been rapid and permanent. A large Continent may now boast of possessing more useful Improvement than that which was formerly confined to a few fortunate Spots of the Earth. May these Improvements be gradually universal ; and Man, by learning the Duties he owes to his Creator, be taught those he owes to himself, in a diligent Cultivation of his rational Faculties!

In humble Acknowledgment of these inestimable Blessings, our Saviour is placed in the most distinguished Compartment of the Room, opposite to the Windows ; his Character has been laboured in Proportion to the Consequence of it ; it is full of Grace and Sweetness : pointing with one Hand downwards, he dissuades us from too close an Attention to the Things of this World ; while, with the other, pointed upwards, he exhorts us, to use them in such Manner as may merit us a Place in the State for which
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such superior Faculties seem to be best fitted. Two ministring Angels support the Medalion, and, by their awful Attention, inforce their great Master's Injunctions ; on one Side and above a Festoon is the Cup, on the other a Font, the two Symbols of his Law : Underneath are two Wreaths of Olive Branches, denoting Peace and Good-will to Man.

Man, thus fitted for Improvement, by the Impressions of Religion, becomes the Object of the Politician's Care ; having learned Obedience to his Creator, he is prepared to pay it, in a subordinate Degree, to his earthly Governors. These great Benefactors to the World are too numerous to receive, each of them, the Praise due to their useful Labours ; they should live for ever in the grateful Memories of their respective Countrymen who enjoy the Advantages derived from them ; the Business, therefore, has been to select, on as large a Scale as possible, a few only of such leading Characters as have principally improved the Policy of the World.

An Englishman's Partiality, in an English Work, hath induced the Designer to
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give Alfred the Preference, as expreffive of Europe in general, and of England more particularly; he is habited, in this Medallion, from an ancient Statue of Charlemagne, preferved by Montfaucon, in his *Monumens de la Monarchie Françoife*; as no Memorial is extant of that great Lawgiver's Likeness, it is with Reluctance this hath been employed; but, as they were nearly Cotemporaries, and engaged in the same great Design of civilizing their Countries, this hath been thought the best Choice, under such a Difficulty, that could be made: The Dress hath some Remains of the Roman Habit, which continued, with gradual Alterations, as in this Figure, to be worn by their great Men, so low down as the Saxon Times; on one Side of the Medallion is the Harp, placed against an old Oak, covered with Mistleto; on the other the famous Danish Flag, the Raven, is broken into Pieces, and trampled on by the British Lion. This may not be strictly proper; but Heraldry must yield a little to Beauty, and severe Truth give Way to Significancy on this Occasion; the Ornament of Animals on Shields we know to be
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very ancient; the Lion might have been Alfred's.

Confucius has an undoubted Right to do Honor to Asia and China; his Dress and Figure, in this Medallion, are taken from Du Halde, who says, it is an exact Portrait of that great Man, though it looks more like a French Missionary dressed *à la Chinoise*; on one Side is the Imperial Dragon with seven Claws, so immediately characteristick of the Emperor, that he allows only six Claws to those belonging to the Insignia of the Princes of the Blood, five to the Vice-roys, and four to the Mandarins; thus wisely abridging the Power of hurting, as the Temptations of doing it seem to increase; on the other Side is the Plow, in Commemoration of one of the greatest Festivals of China; for, once in every Year, on a stated Day, the Emperor, with all the Pomp of Eastern Magnificence, ploughs with his own royal Hands, a certain Portion of Ground; every Vice-roy in his Principality, every Mandarin in his lesser District, is enjoined to do the same, and with the same Solemnities; thus, the greatest Compliment that can be paid to
Agriculture

Agriculture is practised by that wise People for the Encouragement of this the first and most useful of all the Arts : The Designer, in his humble Capacity, being a strong Chinese in this Article, has gladly adopted the Distinction paid to his favourite Amusement; and wishes it may be as strongly contended for by the rest of his Countrymen.

Osiris is without a Competitor for Africa and Egypt; for although the Caliphs afford some shining Instances of patronizing Learning, they are too recent for illustrating the Emergence from Barbarism; and Roman Envy has effectually destroyed every Memorial of Carthaginian Wisdom. Osiris, habited truly from Montfaucon, Count Caylus, and others, holds in one Hand the Lotus, and in the other a Sistrum, (a musical Instrument.) A beautiful Sphynx adorns one Side of the Medallion, and the god Apis compleats the Compartment on the other. As Truth is strictly consulted in habiting all these Figures, it is with some concern acknowledged, that this of Osiris, though conveying a genuine Idea of his Character, conveys no pleasing Reflection on Egyptian Elegance;
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the Arts were early introduced and practised, but acquired no Degree of Beauty, in that Country: Sculpture was employed to delineate Monsters, not Men; and the Objects of their religious Worship seem to have acquired Consideration only in Proportion to their horrid Uglinefs; it was with Difficulty the Designer, from very ample Materials, was able to compose one human Figure of tolerable Grace.

But if we are disappointed in a Country so much celebrated by Grecian Sages, we shall have some Amends made us in another where we have less Reason to expect Entertainment. The Hero of Peru, Manco Capac, supplies all that seems wanting in Osiris; if Frezier has not improved on his Originals, no Grecian Artist ever designed a more elegant or picturesque Figure; he says, there were Pictures of the first twelve Incas of Peru, preserved at Cusco, and remaining at the Time he saw them; this Figure hath been taken as copied by him, and hath been further improved from Garcillassa de la Vega: It must be lamented that we know so imperfectly a System of Policy and Improvement

ment that does so much Credit to its great Founder; not established on the barbarous Principles of Conquest and Aggrandizement, as the Mexican seems to have been, but calculated to give real Happiness to an extensive People, by the Introduction of the Conveniences of Life: On one Side of the Medallion of Manco Capac, expressive of America, is a Sun from whom he claimed his Descent, and merited that Claim by the Blessings he diffused, like his Parent, on that Country; on the other is the Guanico, or Peruvian Sheep; an Animal almost peculiar to, and of singular Service in, that Region. Pateras fill up the vacant Spaces under the Festoons in each of these four Medallions.

At this Period the Arts may be supposed to originate. The first Ages of the World could be employed in little beyond the Supply of mere bodily Wants: Religion and human Policy must have exerted their Influence long before Refinement and Elegance could be thought of.

The smaller Societies of Men, content with few Accommodations, because few were sufficient in that State, were gradually consolidated

solidated into larger Establishments; new Wants must arise with these new Establishments, and new Inventions to supply them.

The Wit of Man, thus set in Motion, and animated by Encouragement, must gradually advance the Improvement of Life. From the plain, the simple, and the useful, Vanity will rise into the elegant and beautiful. Superior Distinction will call for superior external Decoration; the Savage must be, and is, satisfied with his Hut; but the Man elevated by Abilities or Fortune above his Fellow-Citizens, in larger Societies, will soon be for shewing that Superiority by such outward Marks as proclaim it to the World; thus, we probably owe all our Refinements to Pride, as we do our first Obedience, and subsequent Civilization, to Fear. Let not the Words startle us; let us rather bless these Principles from their beneficial Effects, and, by keeping them both within due Bounds, acknowledge their divine Origin and primary Intention.

To introduce as much Variety as possible into so large a Composition, the Designer, availing himself of the poetick Licence, has made use of female Figures to express the

Arts and Sciences; their Delicacy is an agreeable Contrast to the muscular Form of the Men, and recommend, in a still more engaging Manner, the Subjects they represent. The two Arts made Use of are Painting and Sculpture. In the first there is an Easel in the Medallion, by the Side of the Figure, on which is sketched out the Story of Alexander taming Bucephalus; the Designer being willing, even in this subordinate Instance, to pursue the general Purpose of his Plan; for he means to express that Discipline and Culture will subdue the fiercest Natures, and make them subservient to the Use of, instead of being a Mischief to, Society. Sculpture is employed in her Medallion, on a Bust of Alexander, and, suitable to her Profession, her Character, though Female, carries some Degree of Roughness.

The two Sciences, as comprehensive of all the others, are Geography and Astronomy. Geography leans on a Globe, with her Finger pointed to Great-Britain: Astronomy has one Hand on a Sphere, and, with the other lifted up, seems to be exploring the Position of a Star just observed on it; to increase the Variety,
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these four Females are in square Frames (the Men are in Ovals) and are all as beautiful as the Antique and the elegant Imagination of the able Artist could make them.

The Ideas thus far are single, though strongly connected with each other, and rise as the Scale of human Improvement advances ; it is now necessary to shew them in their combined State as operating on Society : This is attempted in five Compartments that fill the Flat of the Ceiling, three of which are oval and two square, and are employed alternately.

In the first, the Designer has delineated the rudest State of Man : a small Society, probably descended from one common Parent, exhibits the unpleasant Image of savage Life ; harsh as it may seem to modern Refinement, it is not the most barbarous that could have been chosen ; but such a Representation would only disgust in a Composition intended to make us love our Being : this, which has been preferred, is marked disagreeably enough to excite our Admiration for those extraordinary Men who have rescued us from so humiliating a Condition. The Scene is laid on the Coast of Patagonia.

A Man and Woman, cloathed in Skins, loosely thrown over their Shoulders, are walking from the Sea towards a wretched Hut, covered only with the Boughs of Trees; in a little Basket, carried by one of them, there are a few small Fishes, the scanty Provision for their ensuing Repast; a little Boy follows them with some Sticks to dress this humble Meal. In the Hut there is a Man, and a Woman with a Child at the Breast: the Woman is sitting and broiling on a Fire some Shell-fish, which seems to have been all the Provision they possessed till the Arrival of the additional Luxury brought by the Travellers; the Man in the Hut stands a little on one Side of the Woman, with the unsuccessful Bow, precarious Instrument of the uncertain Chace, in his Hand; the Fire, however, seems to comfort him for his Disappointment, and he enjoys at least one of the greatest Satisfactions of Wretchedness, Warmth; the few Trees about the Hut are short, and almost naked; they denote the Inclemency of the Climate, and with the impending Rocks along the Coast, express a most desolate Country: On the Sea is a

Bark-log, or Raft, on which a Man is fishing : this is, perhaps, the earliest Idea of Navigation ; and, from this humble Beginning, Great Britain has gradually proceeded to command an Element in which Man does not seem, at first Sight, intended to exist a Moment. The Truth and Elegance of these Figures will be sufficiently established by saying they were given to the Designer by Mr. Banks himself.

The second Compartment, in which the Scene is taken from Otaheite, improves our Relish for Society ; we find a Religious Worship and a Subordination of Ranks established ; not only the Wants of human Nature are abundantly supplied, but some of its Elegancies begin to take Place. When we see the Dance at Otaheite, it gives us the first great Outline on which a Handel was formed, and the Pantheon established ; the poor Fluter in this Compartment felt the Force of Harmony before a Purcel was born ; and the active, though awkward, Dancer, delighted the Court of Oberea long before a Heinel appeared : The rustick Palace too is graced with a dawning Capital to its rude Column.

Before a considerable Building (it may be Oberea's Palace, or the great Town-hall) Oberea is seated with a Basket in her Lap, filled with small Fishes, Bread-fruit, &c. A Dog, the favourite Luxury of Otaheite Cookery, is at her Feet; on one Side of her stands the Fluter, the Drummer on the other assists the Concert, and animates a brisk lively Girl, who is straining every Limb to entertain Oberea, while Omiah (from Bartolozzi's Portrait) with sacerdotal Gravity, and equal Attention, surveys, over her Shoulder, the loaded Basket and the dancing Girl: The Posts that support the Building have evidently a Kind of Capital; though barbarous, it is an Attempt at Elegance, and perhaps not much inferior to the early Ages of Egyptian Architecture; it indicates a rising Taste for the Arts discoverable in other Instances of Otaheite Sculpture. Mr. Banks supplied the Designer with this valuable Drawing; an Authority very sufficient to authenticate its Genuineness; and to this obliging Friend the two Compartments owe much of their little Merit. A great Bread-fruit Tree, with its Fruit on the Boughs, adjoins to the Building

ing, on one Side of it; and a Coco-nut Tree, which stands in the same front Ground, on the other, have enabled the Artist, by finishing them highly, to enrich his Landscape with two very picturesque Trees; in the Distance are several Plaintain-Trees, and a Morai; there is also a kind of Pyramidal Structure, supposed by that intelligent Traveller to be some Place of Religious Worship: the Landscape represents a moderately flat Country near the Sea, on which the double Canoe (a noble Improvement on the simple Raft) designed for War, and filled with Men, is making to the Shore, perhaps with the hostile Intention of invading this rural Felicity: Sad Instance of human Imperfection! that our very Advances in Knowledge, instead of always promoting the Advantages, should sometimes add to the Evils of Life!

The Grecians have taught us to reverence the Wisdom of Egypt; their exaggerated Accounts of that Country, perhaps, prove their own recent Emerfion from Barbarism, more effectually than the superior Talents of the Egyptians. That a great Degree of Learning was very early established among

them is certain; but that Learning seems to have advanced as slowly as we have since found it to have done in China; it never produced Taste or Elegance; their great Works are the Production of Labour, not of Genius; and while we wonder at the Power that raised those massy Structures, we cannot but lament the Taste that designed them; they were intended for Duration, and the Duration they have attained has only served to transmit to Posterity indubitable Proofs of the little Proficiency of the fine Arts among them. However, they are certainly entitled to the third Rank in the Scale of Improvement, and illustrate the Advancement of it from the State in which we left it at Otaheite.

The Incident made Use of is that of Sesostris directing the Adornment of Thebes, after his great Conquests in India, and Return to Egypt. He is on Horseback, issuing out from one of the Gates of the Town, with many Attendants following, and one who goes before him: their Dresses are as much varied as the scanty Materials would allow, and are taken from the Tabula Isiaca, preserved

preserved in the King of Sardinia's Palace at Turin. So much Attention has been paid to Propriety, that little could be given to Grace; however, the Buildings, that are thrown very much into the Fore-ground, are picturesque, and make us some Amends; the Dresses themselves, though they afford no Beauty, are odd and singular; the Gate is taken from one remaining at Esfene in Upper Egypt; it is tolerably perfect, and given to us by Norden and Pococke on so large a Scale, as enabled the Artist to do Justice to the smallest Ornaments of the Egyptian Architecture, particularly to the Capital of a Column. In a Tablet over the Gate is a Sacrifice to Isis; as the Footman, advancing before Sesostris, goes on, a Crocodile raises his Head from a rushy Bank; this little Incident animates the Figure into the strongest Expression of Fear, and communicates some little Terror to the Horse of Sesostris; on the Heads of the Spears belonging to his Attendants are placed various Animals; the Elephant distinguishes that of the Conqueror of India. By the Side of the Man, who is terrified by the Crocodile, is an

an Obelisk, on a large Scale, covered with Hieroglyphicks, which are very distinctly made out ; at a little Distance, in the Middle of the Compartment, is an Egyptian Temple, from Pococke and Norden, in which some Priests are feeding the God Apis : this Temple, exclusive of the Ornament furnished by itself, serves to break the fore from the back Ground ; in the latter of which are several Pyramids ; and nearer to the Eye, the Statue of Memnon, the Magnitude of which is well defined by several Figures of Men and Women who are looking at it ; on the same Line with Memnon is the celebrated Sphynx.

From Egypt we proceed to Athens, the fourth Period of Science. Escaped from Barbarism and Infant Knowledge, the Spectator has a Right to more Entertainment. If the Designer has failed to please, he cannot excuse himself by pleading the Scantiness of his Materials, though he may by the Difficulty of selecting them : he treads on classic Ground, well known to the intelligent Beholder, whose Candor, it is hoped, will soften his Criticism.

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In the great Choice of illustrious Men, who distinguished themselves and their Countries, no Character appeared so well adapted to the Designer's Purpose as that of Pericles; great in military Fame, a consummate Orator, an able Statesman in a Republick very difficult of Government, he compleated the Obligations his Country owed him, by introducing the elegant Arts of Peace; and raised it to be as much the Admiration, as he had before made it the Terror, of Greece. He erected a Variety of new and magnificent Buildings under the Direction of Phidias, that reflected as much Honor on Athens as his great Conquests had done.

He is seated in a Chair, of antique Form, before the Temple of Minerva. Phidias stands on one Side of him, pointing to the Ground-plan of the Propylaia, the Inscription on which is in Greek Characters, and held up by a Slave. This Work was esteemed the Master-piece of Phidias, and continued long to be the Admiration of Greece. A little behind Pericles, and on each Side of him, is a lyrick and a comick Poet, crowned with Laurel, as being just returned Victors
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from the Games. The lyrick Poet, with a Harp in one Hand, is taken from a Medal of Damon, who, under the Disguise of teaching him Musick, instructed Pericles in the deepest Mysteries of Politics : The comic Poet, with the antient Masque in his Hand, is borrowed from a Medal of Aristophanes. No Resemblance of Pericles has reached our Times, though, probably, so often repeated at Athens. To shew the Period here exhibited under the additional Lustre of cultivated Philosophy, Socrates is introduced, accompanied by his Pupil Alcibiades (they are from Medals) as on a Visit to Pericles. They both have Business in the Scene ; the former to figure with his malicious, though too successful Enemy, Aristophanes : the latter to express the early Ambition and daring Spirit of a young Man resolved on Greatness, though atchieved with Danger ; for Plutarch informs us, that, on a Visit to Pericles, just as these Works were finished, Alcibiades was refused Admission, on the Plea, that the former was busied in preparing the Account of the Expenditure of the Public Money employed about these Buildings : “ Tell your
“ Master,”

“Master,” said he, “it were better for him
 “to consider how he might avoid giving up
 “any Account at all.”

The City Wall happily separates the Distance from the fore Ground; on one Part, to the left, is the Acropolis, or Citadel of Athens, adorned with Buildings; the principal of which is the Propylaia, taken from Le Roy; on the Top of the Wall of the Citadel is the famous Statue of Minerva, and at the Foot of it the Grotto of Pan; the Temple of the Winds fills up the middle Part of the Distance, which is compleated on the other Side by the Temple of Minerva, before which Pericles is seated; as it is in the fore Ground, it is highly finished, and rises almost to the Top of the Compartment on that Side. The Designer may be allowed to insist on some Merit in this Composition, when he acknowledges, that he owes the greatest Part of it to the truly Attick Mr. Stuart.

Nothing evinces the superior Nature of Man so much as his slow Progress to Perfection; if Ages are required to rescue him from Barbarism, what must be the Period of
 Time

Time necessary to exalt his Understanding into all the Improvement it is capable of? Perhaps, that great Event is not yet fully accomplished; but, when we look back to the poor Savage on the Coast of Patagonia, with what Thankfulness must we look up to the great Author of such excellent Endowments! and what Gratitude is not due to those extraordinary Men, his Instruments, who have exerted and made them serviceable to the World! Let us, who now enjoy these Advantages, rejoice in the full Possession of them, under a Prince and Government attentive to extend and improve them; and, in our several Stations, contribute our respective Endeavours to assist and compleat this great Design.

It is with singular Pleasure the Designer thinks himself authorized to give his own Country the Credit of this last and most engaging Picture of human Nature. It may be said without Partiality, that no Country has done more for the Advancement of Knowledge than Great Britain; no Country in which the human Mind, unfettered by Restraints, is left more at Liberty to cultivate,
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and therefore more likely to improve, its great Powers. If the Designer distrusted his Ability to give Satisfaction at Athens, he has more Reason to be diffident of his Success in a Compartment so familiar to every English Eye; his Disappointment will affect him sensibly, as the Pleasure he expected to give, and was felt by himself at least, from this Composition, supported him under a great deal of dry, and sometimes disgusting, Matter in the others.

To introduce Characters who were not Cotemporaries, it has been necessary to use Allegory: The present great Patron of the Arts, and Author of our national Happiness, our excellent Sovereign, is introduced (from a Portrait) in his regal Robes by Britannia, who hath the Cross of St. George on her Shield, into the Temple of Fame. The Architecture of this Temple is Corinthian, and broken by Arcades of Columns, that open a View to the Thames and the City of London. The King appears astonished and pleased at the Sight of the several great Men who have done Honour to England; they
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are variously, and it is hoped, significantly employed in their several Groups. Immediately before Britannia is Sir Francis Drake, holding a Chart of the great Discoveries made by him in his Circumnavigation of the Globe; on the most conspicuous Part of this Chart is written New Albion; a Discovery that may be supposed to interest the great Statesman, Lord Burghly, who is viewing it eagerly, with one Hand on Drake's Shoulder, and revolving the Importance of it to England; they are both Portraits, as indeed are all the Characters in this Compartment, and dressed in the picturesque Habits of those Times. A little on one Side, and in the Front, are Sir Isaac Newton and Sir Francis Bacon, both seated; the latter, in his Chancellor's Robes, is looking with Attention on a Sphere, in which Sir Isaac is explaining to him the great Discoveries made in Science in Consequence of the Principles first recommended by him for prosecuting it: Sir Isaac is in the Morning-gown of Study. Milton is standing, and leans against the Chair of Sir Francis, with his Face lifted up to Heaven; whether averting

averting his Eyes from Majesty, or invoking the Aid of his Urania, the Designer has left uncertain—

Up led by thee
 Into the Heav'n of Heav'ns I have presum'd,
 An earthly Guest, and drawn empyreal Air.

In one of the Arcades are Mr. Locke and Inigo Jones: the latter holds the Plan of Whitehall in his Hand; while the former is directing Jones's Attention to St. Paul's Church, that is elaborately finished, and distinctly seen through the Arcade; thus, indirectly, is a Compliment paid to Sir Christopher Wren, as the worthy Successor of that first great Luminary in British Architecture.

In the vacant Spaces, over the Arcades, are Trophies, consisting entirely of modern Inventions, Clocks, Sea Compasses, Barometers, Prisms, the Torricellian Tube, &c.

Through another Arcade the Monument and various lesser Buildings are seen, as also a little Part of the Thames, on which the several Branches incident to a great Trade are exercised; in a large Opening at the End, a more considerable Part of the River

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is exhibited, on which are several Ships ; the Tower and other Buildings terminate the Thames on that Side. Leaning on the Balustrade, the ingenious Artist, Mr. Collins, who well deserved a Place within, has represented himself as only peeping into the Temple, and surveying the Characters he is so well able to emulate ; for to his singular Ability the Designer must owe the little Merit, if there is any, of this difficult Performance : there may be many Faults in the Composition ; there is not one in the Execution of it.

In the four Angles, which, from the Irregularity of their Form, are incapable of any other Ornament, the Sugar Cane winds its flexible Reed and rushy Leaf, in different Folds. Though this Plant has no Reference to Science, it is the Foundation, at least, of all the Compliment the Designer has attempted to pay it ; and therefore may be allowed a Place which it really fills with some Beauty.

In all these Compositions the Care has been to employ such Incidents as illustrate Manners.

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By this Attention the Story is made to interest as well as to instruct us; the Figures acquire Meaning by acquiring Action, and we are called back to Periods of History from which we used to receive Delight.

The Chimney-pieces (for there are two), in their humble Department, continue on the favourite Idea; for in the Tablet of one of them is the Story of Archimedes, slain at the Taking of Syracuse; on one Side of it is a small Bust of Apollo; on the other that of Minerva. The Tablet of the second Chimney-piece gives us the Story of Alexander directing the Books of Homer to be put into the richest Casket found among the Spoils of Darius; on one Side is a Bust of Mercury, as the Inventor of Letters; on the other that of Venus, expressive of the Grace and Amiability that should alway accompany Erudition. A more particular Account of the Subjects in the two Tablets is unnecessary to the learned Spectator.

That as little as possible may be wanting to Propriety, the only two Pictures, for which there are vacant Spaces in the Rooms

(they are over the Doors), carry on the general Design. In one of them Learning is represented in its most flourishing State: a Group of Philosophers are sacrificing to Minerva, just before her Temple; in the Portico of which there are several others in various Conversation; on the left of the Picture is a Statue of Theseus. Across the Bay of Athens, on which are several Grecian Vessels (one is in the Fore-ground, waiting to carry back the Philosophers), is the City, adorned with the most magnificent Buildings, Triumphal Arches, &c. The Temple of the Winds, on a little Eminence, surrounded with Trees, fills up the middle Ground; and a delightful Country, the Distance.

Sad Reverse of this is the second Picture! for it represents the Ruin of the Arts and of Science; the celebrated vain-glorious City, now in the Hands of the Turks, teaches us to bewail the short-lived Excellency of sub-lunary Fame. The Temple, once the Pride of Athens, affords, in this View, only broken Columns and dismembered Capitals; the Ivy and the Briars almost hide the little
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Remains of its Wall, and scattered Heaps of truncated Heroes and Pedestals cover the Ground; on one of them is still legible *Ανδρος Αθανατος*, and is used by a Turk to sit upon while he smoaks his Pipe. A mortifying Lesson to human Vanity! Two curious European Travellers are surveying these Ruins; one of them meditates on the sad Scene before his Eyes; another is addressed by a very picturesque Grecian Girl in white, with a Child at the Breast, who seems soliciting his Charity; a third, who may be the Captain of their Vessel, is looking, with less Curiosity, at the Objects about him. Several Turks are busied in loading Saiques in the Bay; another is employed in breaking to Pieces a fine Torso, for the most common Uses, while his Companion sits with stupid Indifference on the Bust of it.

Instead of the Temple is a Turkish Mosque; and instead of the Sacrifice to Minerva, a Turkish Funeral. The Distance across the Bay is made out by the Port of Athens, before which are several Saiques, ruined Temples, &c. and a savage Country. Every Object

Object in this Picture is calculated to impress the Mind with the most awful Reflections on the Decline of Knowledge, and to excite in the Spectator the most resolute Attention to hold fast that large Portion of it, with which Providence and the united Labours of so many excellent Men have enriched us. Long, very long, may the first Picture be the Picture of Great Britain; and late, if ever, may the second bear the least Resemblance to her sinking State! *Esto perpetua!*

F I N I S.



